4: Pierson Z-4,5 (1935-1937) 1967
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Koster found the masters and their families taking over many of the customs of their slaves."[114]

Grant, visiting Bahia about 1800, noted that the principal amusement engaged in at private gatherings of the upper class was a dance of African origin:

> It is performed by an individual of each sex moving their bodies to the monotonous tones of an instrument, always in one measure, and with scarcely any action of the legs or feet. The spectators seem delighted with the performance, and cheer the dancers by the most clamorous marks of approbation. This national dance . . . . is indulged in by all ranks of the citizens. . . . ."[115]

Numerous changes in the whites' speech occurred. Especially was this true on isolated fazendas where *senhores* and their families were semiliterate or even illiterate. The *r* and the *s* disappeared as final consonants from many words, *fazer* becoming *fazê; mandar*, *mandá; comer*, *comé;* and *lh* was often reduced to *l*, *mulher* becoming *muler; colher*, *coler;* etc. In 1798 the bishop of Recife urged the teachers in a local *recolhimento* to try to correct "certain errors of speech" in the young ladies there studying, especially that of inverting certain letters and saying, for instance, *breço* instead of *berço*, *cravão* instead of *carvão;* of omitting letters in the middle of a word and saying, for example, *teado* instead of *telhado*, *fio* instead of *filho;* of dropping the final letter of the plural or of words ending in a harsh sound and saying, for instance, *muitas florê* for *muitas flores*, and *Portugá* for *Portugal*."[116] Freyre says that these dialectical modifications were particularly noticeable among isolated families in the rural areas, where Negro slaves were "constantly within the

[114] *Op. cit.*, I, 200–201. [115] *Op. cit.*, pp. 232–33.

[116] Freyre, *Sobrados e mucambos* (São Paulo, 1936), p. 103.

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house like persons of the family." Freyre adds that "still today the members of certain illustrious families *de engenho* can be identified by their peculiar vices of pronunciation which were originally learned from Negroes within their homes," as, for example, the Wanderleys of Serinhaem and Rio Formosa."[117]

The use, among certain slaveholding families, of a "slow and heavy manner of speaking," which gave "an appearance of affectation, fatigue, and illness," is also ascribed by Freyre to African influence. Numerous African words were adopted, especially into the common speech of the lower class, and a few have become good usage even among the educated minority. Freyre writes:

> What Brazilian, at least from the North, feels any strangeness about such words as: caçamba, canga, dengo, caluné, lubambo, mulambo, caçula, quitute, mandinga, muleque, camondongo, muganga, quibêbe, quengo, batuque, banzo, mucambo, bangué, bozó, mocotó, bunda, zumbí, vatapá, carurú, banzé, mucama, quindim, catinga, mugunzá, malungo, birimbau, tanga, cachimbo, candomblé? Who prefers to say "mal cheiro" instead of "catinga"; or "garoto" instead of "muleque" or "moleque"; or "trapo" instead of "mulambo"? These are terms which correspond better than Portuguese words to our experiences, our palates, our understanding, and our emotions."[118]

[117] *Ibid.*, pp. 101–2.

[118] *Casa grande e senzala*, p. 245. For further information on words and phrases of African origin commonly used today in the predominately Portuguese speech in large areas of Brazil see, particularly, Renato Mendonça, *A influencia africana no português do Brasil* (2d ed.; São Paulo, 1935); Jacques Raymundo, *O elemento afro-negro na lingua portuguesa* (Rio, 1933); Mario Marroquim, *A lingua do Nordeste* (São Paulo, 1934), especially pp. 155–59; Dante de Laytano, *Os africanismos do dialeto gaucho* (Porto Alegre, 1936). The author himself collected approximately three hundred words of African origin commonly used today in Bahia.

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In the speech of very young children the doubling of a tonic syllable became common. Hence, *nhônhô* replaced *menino; titio* and *titia* were used for *tio* and *tia; dodoe* for *doe; dindinho* for *padrinho; vôvô* for *avô*, etc. Proper names "lost their solemnity, dissolving in a delicious manner in the mouths of the slaves." Little Antonia came to call herself, and to be called by her parents and other relatives, "Dondon" or "Toinha" or "Totonha"; Thereza became "Teté"; Manoel became "Mané," "Mandú," or "Nezinho"; Francisco became "Chico," "Chiquinho," or "Chicó"; Pedro became "Pepé"; and Alberto became "Bebeto" or "Betinho."[119]

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In addition to the "hard and imperative" *diga-me, faça-me, espere-me*, of Portugal, another method of placing the pronoun came into use in Brazil. The slave and the lower classes developed *me-diga, me-faça, me-espere*, a manner of speaking which Ribeiro describes as of "great suavity and sweetness."[120] Freyre says "*faça-se* is the master speaking, the father, the patriarch; *me-dê* is the slave, the woman, the child."[121]

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The Negroes in Brazil are said to have been assiduous story-tellers. Many free *pretas*, mostly older women, made their living by wandering from *engenho* to *engenho* recounting tales to the women slaves which eventually found their way, transmitted especially by the *mãe preta* and the *mucama*, into the ears of the master's children. Particularly common were stories of animals possessing human characteris-

[119] Freyre, *Casa grande e senzala*, p. 243.

[120] João Ribeiro, *A lingua nacional* (São Paulo, 1921), quoted in Freyre, *Casa grande e senzala*, p. 246 n.

[121] *Casa grande e senzala*, p. 246.